

MA THE CLEVELAND MUSEUM OF ART

Public Information Department, 11150 East Blvd., Cleveland, Ohio 44106; 216/421-7340

PRESS RELEASE

ADVANCE SCHEDULE OF EXHIBITIONS

JANUARY 1985 THROUGH JANUARY 1986

ATTENTION: THIS IS A SEMI-ANNUAL PUBLICATION
PLEASE RETAIN UNTIL THE JULY 1985 EDITION

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The Museum hours are:

Tuesday.....	10 am to 6 pm
Wednesday.....	10 am to 10 pm
Thursday.....	10 am to 6 pm
Friday.....	10 am to 6 pm
Saturday.....	9 am to 5 pm
Sunday.....	1 pm to 6 pm

Closed on Mondays, New Year's Day, July 4,
Thanksgiving and Christmas.

SPECIAL EXHIBITIONS

*THE WORK OF ATGET: THE ANCIEN REGIME

January 23 - March 3, 1985

This traveling exhibition of 120 photographs is the third of four exhibitions from the Museum of Modern Art, New York, exploring the work of Eugène Atget (1857-1927). Atget was a commercial photographer who worked in and around Paris for more than 30 years. His work was known to only a few archivists and artists at the time of his death, though he made perhaps 10,000 photographs during his lifetime. The photographs in this exhibition concentrate on three monuments of France's aristocratic past: the historic gardens of Versailles, Saint-Cloud, and Sceaux.

The accompanying book/catalogue The Work of Atget: The Ancien Régime includes 120 plates and 47 reference illustrations, with extensive notes by exhibition organizer John Szarkowski, director of the department of photography at MOMA.

The exhibition was organized by MOMA as part of the Springs Industries series on the art of photography at The Museum of Modern Art and is supported by a grant from Springs Industries, Inc.

*VENICE: THE AMERICAN VIEW, 1860-1920

February 27 - April 21, 1985

About 120 paintings, watercolors, etchings, and pastels by eminent 19th-century American artists make up this exhibition, the first investigating Venice as a subject in American art. The exhibition and accompanying catalogue, brochure, and interpretive labels record the popularity of Venice as a painter's subject and the wide variety of ways in which Americans perceived the city, the Venetians, and the European past.

Focusing on the work of John Singer Sargent (1856-1925), James McNeill Whistler (1834-1903), and Maurice Prendergast (1859-1924), the exhibition reveals the extraordinary quality, variety, and eloquence of their Venetian work. Venetian works by two dozen other American artists of the period are also included.

The exhibition invites comparisons between different artists' interpretations of the same view or building. Favorite subjects are the Lagoon and the Grand Canal, the Piazza San Marco, the Rialto Bridge, and the church of Santa Maria della Salute, as well as the unfamiliar byways, quiet courtyards, and interiors where contemporary Venetians lived and worked amid faded grandeur.

Dr. Margaretta Lovell, Ednah Root curator of American paintings at the Fine Arts Museums of San Francisco, organized the exhibition, which has been shown at the California Palace of the Legion of Honor in San Francisco.

YEAR IN REVIEW

April 3 - May 5, 1985

The first exhibition of acquisitions made by The Cleveland Museum of Art in 1984. Each year the Museum exhibits the works it has acquired during the previous year, the only time that all of the new additions to the collection are exhibited as a group. None of the works will have been previously exhibited in the Museum. The April issue of the Museum Bulletin is the catalogue for this major exhibition.

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RENAISSANCE DRAWINGS FROM THE
AMBROSIANA

April 3 - June 16, 1985

This exhibition from the Biblioteca Ambrosiana, Milan, is the first of its kind to travel extensively outside Italy and the first to show in America these 14th- to early 17th-century German and Italian drawings. Among the 80 works are drawings by well known masters, such as Pisanello (ca. 1395-ca. 1455), Leonardo (1452-1519), Holbein (1465-1524), Dürer (1471-1528), Giulio Romano (ca. 1499-1546), Bruegel (1525-1569), and Barocci (1535-1612). The exhibition was organized by The Medieval Institute of the University of Notre Dame, Indiana, in conjunction with a Kress Foundation grant to create a computer catalogue of all the Ambrosiana drawings. Selections for the exhibition were made by a team of experts with the consent of Angelo Paredi, Prefect of the Ambrosiana. A catalogue by Robert Coleman, drawings cataloguer at The Medieval Institute, and Giulio Bora of Sacro Cuore in Milan, and wall text accompany the exhibition. The Cleveland showing is being coordinated by Hilliard Goldfarb, assistant curator of prints and drawings.

*MAY SHOW

June 12 - July 21, 1985

The 66th annual juried exhibition of works by artists and craftsmen of Ohio's Western Reserve region, organized by Tom Hinson, curator of contemporary art. Guest jurors are assisted by Museum staff as judges. The May issue of the Museum Bulletin catalogues the exhibition.

*THE THIRD DIMENSION: SCULPTURE OF THE
NEW YORK SCHOOL

August 21 - October 13, 1985

This traveling exhibition presents more than 60 works by 22 sculptors working during the 1940s and 1950s, when Abstract Expressionism dominated the art world. Influenced by Cubism, Constructivism, and Surrealism, sculptors of the period used new materials (plastics, steel, and found objects) and new ways of working, including welding and assembling. The exhibition reappraises this dynamic period of sculptural activity through an examination of works by Calder, Chamberlain, di Suvero, Hague, Lippold, Lipton, Nevelson, Noguchi, Rozak, Smith, Stankiewicz, and others. The exhibition, which is accompanied by a catalogue, was organized by the Whitney Museum of American Art, New York, and made possible by a generous grant from the National Committee of the Whitney Museum.

*GEORGE INNESS: AN AMERICAN LANDSCAPE
ARTIST

August 21 - October 6, 1985

This traveling exhibition of more than 60 works by George Inness (1825-1894), who became one of the leading American landscape painters of the 19th century, presents a selection of Inness's finest works. The exhibition, which displays the full range of Inness's mature artistic output from the 1850s to the last year of his life, was organized by the Los Angeles County Museum of Art.

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Early 18th-century British printmakers generally made engravings reproducing popular paintings, but by 1750 some British artists began to experiment with new kinds of prints, such as Paul Sandy's aquatints, Thomas Gainsborough's soft ground etchings, and George Stubbs's combinations of intaglio techniques. Works as various as John Sell Cotman's atmospheric etchings of naturalistic landscapes and William Blake's visionary engravings show the range of 19th-century British prints. The exhibition also includes 20th-century examples by Scottish printmakers Muirhead Bone, James McBey, and David Young Cameron, and works by Ben Nicholson, Bridget Riley, Henry Moore, and David Hockney.

AMERICA DRAWS

Through March 17, 1985

America Draws challenges conventional notions of what a drawing can be. Works in a wide range of techniques--chalk, silverpoint, watercolor, colored pencil, acrylic, pen and ink, collage, and monotypes--have been chosen from the Museum's collection. They include drawings by John LaFarge (1835-1910), Thomas Wilmer Dewing (1851-1938), Charles Burchfield (1893-1967), Lenore Tawney (born 1925), and Christo (born 1935), a sequence that parallels the development of American art from the late 18th century through the 20th century. Jane Glaubinger, assistant curator of prints and drawings, organized the exhibition.

VENICE AS CITY AND THEATER

February 27 - April 21, 1985

About 90 prints and drawings from the Museum's collection of 18th-century Venetian works have been selected by Louise S. Richards, chief curator of prints and drawings, and Hilliard Goldfarb, assistant curator of prints and drawings to complement the three concurrent Venice shows. Works by Canaletto (1697-1768), Francesco Guardi (1712-1793), Michiel Marieschi (1710-1743), and Giovanni Battista (1696-1770) and Giovanni Domenico (1727-1804) Tiepolo, among others, present both real and fanciful images of Venice.

*AUDACIOUS VISIONS

January 8 - February 16, 1986

More than 50 late 18th- and early 19th-century prize-winning drawings from the collection of over 3,000 newly-discovered student competition projects in the archives of the Ecole National des Ponts et Chausees in Paris make up this exhibition. The drawings cover a broad range of architectural and civil engineering problems and reveal the high level of conceptual clarity and drawing ability that future architects and engineers of the period were expected to achieve in compulsory competitions.

The exhibition was organized by guest curators William W. Clark and Richard Franklin, under the auspices of the Godwin-Ternbach Museum at Queens College of the City University of New York. A catalogue accompanies the exhibition.

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EDUCATIONAL EXHIBITIONS

TEXTILES IN DAILY LIFE IN THE MIDDLE AGES

January 22 - March 17, 1985

More than 15 textiles dating from the 12th to 16th centuries from the Museum collections and a French tapestry ("Scene of Courtly Life," ca. 1490) on loan from The Philadelphia Museum of Art are included in this educational exhibition designed to help Museum visitors understand how various textiles were used in their original settings. Rebecca Martin, instructor in the Museum's department of education, divides the exhibition into two sections--secular textiles (costumes, curtains, domestic linens, and tapestries) and ecclesiastical textiles (church vestments, altar cloths, reliquary bags, relic wrappings, and shrouds). Related works, showing textiles and clothing in use, include panel paintings, manuscript illuminations, stained-glass, ivory carving, and sculpture. A catalogue, written by Dr. Martin, accompanies the exhibition.

THE FINE ART OF GRAPHIC DESIGN

April 9 - May 26, 1985

Drawn primarily from the Museum's prints and drawings, modern art, library, and extensions collections, as well as from several local lenders, this educational exhibition covers all phases of the history of graphic design. Sara Jane Pearman, slide librarian at The Cleveland Museum of Art, includes books, posters, illustrations, cartoons, cartography, photography, typography, advertising materials, and packaging examples dating from the 15th century until today. Dr. Pearman emphasizes 19th- and 20th-century works to define the broad scope of graphic design by providing contemporary examples of good graphic design. Explanatory wall labels and a pamphlet accompany the exhibition.

SCULPTURE FOR PUBLIC PLACES

May 14 - September 15, 1985

Nearly two dozen 19th- and 20th-century sculptural works including studies, reductions, and models make up this educational exhibition. Artists represented include Barye, Diebolt, Aube, St. Gaudens, Rodin, Noguchi, Moore, Davis, Kangas, Tacha, and Tyrrell. The exhibition was organized by James A. Birch, curator, and John Moore, assistant curator, both of the Museum's education department.

RESISTANT RHYTHMS: THE ART OF JAPANESE STENCILS

August 20 - October 20, 1985

Marjorie Williams, assistant curator of education, shows how stencils, which were used to make more elaborate finished designs, became an accepted art form. Nineteenth-century Japanese stencils from the Museum's Extensions Division collection are arranged by visual motif: flower, carp, dragon, crane, and pine tree. Wall text explains the use of stencils to apply rice paste resist to fabrics before dyeing, and is illustrated by a piece of stencil dyed Japanese fabric. A free brochure accompanies the educational exhibition of nearly 60 stencils.

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VENICE: SILK AND LACE

February 27 - August 1985

One of four concurrent exhibitions of art from and about Venice, this show presents aspects of Italian genius in the textile arts through 25 textiles from the Museum collection chosen by Anne Wardwell, curator of textile arts. Included are exquisite pieces of 17th- and 18th-century Venetian lace and Italian silks and velvets of the 14th through the 18th centuries.

FOCUS: FIBER

June 12 - August 4, 1985

A juried show of original works by members of the Textile Arts Club of Cleveland, this annual exhibition encompasses many textile techniques, including weaving, printing and dyeing, papermaking, embroidery, applique, macrame, xerography, and photo-imagery.

INDIAN TEXTILES

October 15, 1985 - Spring 1986

Anne Wardwell, curator of textile arts, has selected more than two dozen 18th-, 19th-, and 20th-century Indian garments and textiles from the Museum's collection for this exhibition. Included are woven, embroidered, printed, and painted clothing and fabrics used in everyday Indian life. The show complements the major Kushan sculpture exhibition.

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For additional information or photographs, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.
